

OPERATIC ANTHOLOGY

Celebrated Arias, Duets, Trios, Quartets, and Quintets *Selected and Edited by Max Spicker*

- | | | | |
|--|-----------------------|---|------------------------|
| Don Sebastiano. i. (1843) | G. Donizetti | La Figlia del Reggimento. i. (1840) | G. Donizetti |
| 148. In terra solo. Bar. | | 177. Convien partir! Sop. | |
| 149. La notte è serena. Bar. | | 178. " " M.-Sop. | |
| L'Éclair. f. g. (1835) | J. F. Halévy | 179. Quando il destino. M.-Sop. | |
| 150. Quand de la nuit. Sop. | | Fior d'Aliza. f. (1866) | V. Massé |
| Élaine. f. (1892) | H. Bemberg | 180. Sous les verts orangers. Sop. | |
| 151. Là-bas, la coupe en main. Ten. | | 181. " " " " Alto | |
| 152. L'amour est pur. Sop. | | Der fliegende Holländer. g. (1843) | R. Wagner |
| 153. Rappelle en ton cœur. Bass | | 182. Traft ihr das Schiff? (Senta's Ballad.) Sop. | |
| Ernani. i. (1844) | G. Verdi | 183. Traft ihr das Schiff? M.-Sop. | |
| 154. Ernani, involami. Sop. | | Una Follia a Roma. i. (1869) | F. Ricci |
| Euryanthe. g. f. (1823) | C. M. v. Weber | 184. Nelle braccia. Waltz Song. Alto | |
| 155. Glöcklein im Thale. Sop. | | Der Freischütz. g. (1821) | C. M. v. Weber |
| 156. " " M.-Sop. | | 185. Kommt ein schlanker Bursch. Sop. | |
| 157. Unter blüh'nden Mandelbäumen. Sop. | | 186. " " " " M.-Sop. | |
| 158. " " " " M.-Sop. | | 187. " " " " Alto | |
| 159. " " " " Alto | | 188. Wie nahte mir der Schlummer. Sop. | |
| Faust. f. (1859) | Ch. Gounod | 189. " " " " M.-Sop. | |
| 160. Ah! è strano. Aria. i. Sop. | | Galathée. f. (1852) | V. Massé |
| 161. C'era un rè di Thule. Ballata. i. Sop. | | 190. Sa couleur est blonde. Brindisi. M.-Sop. | |
| 161bis. Il était un roi de Thulé. Ballade. f. Sop. | | Gil Blas. i. (1860) | Th. A. E. Semet |
| 162. Ballata e Aria. Complete. i. | | 191. Sotto il bel ciel. M.-Sop. or Alto | |
| 162bis. Je ris de me voir. Aria. f. Sop. | | La Gioconda. i. (1876) | A. Ponchielli |
| 162ter. Ballade et Aria. Complete. f. Sop. | | 192. Voce di donna. Alto | |
| 163. Dio possente. i. Bar. | | 193. " " " " Sop. | |
| 164. " " Bass | | Guillaume Tell. f. i. (1829) | G. Rossini |
| 165. " " Ten. | | 194. Sombre forêt. Sop. | |
| 166. Faites-lui mes aveux. f. i. Sop. | | Hamlet. f. i. (1868) | A. Thomas |
| 167. " " M.-Sop. | | 195. Pâle et blonde. Sop. or M.-Sop. | |
| 168. Quando a te lieta. i. Sop. | L. Spohr | Hans Heiling. g. (1833) | H. Marschner |
| 169. " " " " Alto | | 196. An jenem Tag. Bass | |
| 170. Salve! dimora casta. i. Ten. | | Hérodiade. f. (1881) | J. Massenet |
| 171. " " " " Alto or Bar. | | 197. Il est doux, il est bon. Sop. | |
| Faust. g. (1813) | | 198. " " " " " " M.-Sop. | |
| 172. Liebe ist die zarte Blüthe. Bass | | 199. Vision fugitive. Bass | |
| La Favorita. i. (1840) | G. Donizetti | 199bis. Vision fugitive. Baritone | |
| 173. Ah! Leonora il guardo. Duet. Sop. and Bar. | | | |
| 174. O mio Fernando! M.-Sop. | | | |
| Figaro. i. f. g. (1786) | W. A. Mozart | | |
| ➔ 175. Voi che sapete. Sop. | | | |
| 176. " " " " Alto | | | |

Order by number of the collection only.
Italian, German or French text

All numbers are published with English, in addition to the original text; i. g. f. stand for
The numerals in brackets indicate the year when the opera was first performed.

T

This composition. Price, 40 cents. in U. S. A.

G. SCHIRMER, INC.,

NEW YORK

"Voi che sapete," "Tell me, fair ladies"

Canzone from "Le Nozze di Figaro"

English version by M. Louise Baum

W. A. MOZART

Andante con moto

p dolce

The piano introduction consists of two systems of music. The first system is in 2/4 time, with a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The bass staff has a key signature of one flat and a 2/4 time signature. The music is marked 'p dolce'. The second system continues the piano introduction with similar notation.

mf CHERUBIN

Voi, ^{you who know} che sa - pe - te ^{what} che co - sa è a - mor, don - ne, ve -
 Mon ^{thing in} cœur sou - pi - re La ^{love} nuit, le - jour, Qui peut me ^{women tell}

Ihr, die ihr Trie - be des Her - zens kennt, sprecht, ist es
 Tell me, fair la - dies, Vers'd in - love's art, O, is this

The vocal entry of Cherubino is in 2/4 time, with a treble and bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. The bass staff has a key signature of one flat and a 2/4 time signature. The music is marked 'mf'. The vocal line is in Italian and English. The piano accompaniment is in 2/4 time, with a treble and bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. The bass staff has a key signature of one flat and a 2/4 time signature. The piano accompaniment is in 2/4 time, with a treble and bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. The bass staff has a key signature of one flat and a 2/4 time signature.

de - te, s'io l'ho nel cor! don - ne, ve -
 di - re Si c'est d'a - mour? Qui - peut me

Lie - be, was hier so brennt? sprecht, ist es
 love, then, Wakes in my heart? O, - is this

The continuation of Cherubino's song is in 2/4 time, with a treble and bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. The bass staff has a key signature of one flat and a 2/4 time signature. The music is marked 'mf'. The vocal line is in Italian and English. The piano accompaniment is in 2/4 time, with a treble and bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. The bass staff has a key signature of one flat and a 2/4 time signature. The piano accompaniment is in 2/4 time, with a treble and bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. The bass staff has a key signature of one flat and a 2/4 time signature.

de - te, — s'io l'ho - nel - cor! Quel - lo, ch'io
 di - re — Si c'est d'a - mour? A ma mar -

Lie - be, — was hier so — brennt? Ich will's euch
 love, then, Wakes in — my — heart? Strange, new e -

what

rowles
 pro - vo, vi — ri - di - rò, è per me
 rai - ne, Si — je l'o - sais, Ma vi - ve

there repeats
 sa - gen, was — in mir wühlt, euch will ich's
 mo - tions Stir - ring with - in, Pray, how con -

is for me

n
 nuo - vo, ca - pir nol so. Sen - to un af - fet - to
 pei - ne Ra - con - te - rais; Quand je m'a - van - ce

und schwach
 kla - gen, euch — die ihr fühlt. Sonst war's im Her - zen
 fide - them? O, — where be - gin? Sweet the con - fu - sion

new
in affection

pien di de - sir, ch'o - ra è di - let - to, *delight*
 Pour lui par - ler, Mon cœur com - men - ce
 mir leicht und frei, es wa - ren Schmer - zen
 I would com - plain, Say, is - it rap - ture, *haur*
filled with desire

ch'o - ra è mar - tir; ge - lo, e poi sen - to
 Par se trou - bler; Flam - me su - bi - te
 und Angst mir neu; jetzt fährt, wie Blit - ze,
 Or is it pain? One mo - ment glow - ing
torment *ice, cold* *then*

l'al - ma av - vam - par, E in - un mo - men - to
 Vient me sai - sir, Puis tout de sui - te
 bald — Pein, bald Lust, bald — Frost, bald Hit - ze,
 Neath some ten - der spell, Why — next I'm freez - ing, —
cool *burn*

turn *to freeze* *search*

tor - no a ge - lar; ri - cer - co un be - ne
Me sens tran - sir; Je veux me plain - dre

durch mei - ne Brust. Ein heim - lich Seh - nen
La - dies, pray tell! Long - ings pos - sess — me,

Good

fu - ri di me, non so chi il tie - ne,
De mes tour - ments, Mais com - ment pein - dre

zieht, wo ich bin, zu fer - nen Schö - nen
Mar - vel - lous kind, Yet whence and where - fore,

without

non so cos' è; so-spi-ro e ge - mo sen - za vo - ler; pal - pi - to e
Ce que je sens? Ce qu'il faut di - re Ne le sais plus, Je me re -

mich treu - lich hin; dann wird von Lei - den und in - nerm Harm, und dann von
I can not find; Dis - pos'd to smil - ing, I won - der why, And then for

f *p*

tre-mo sen - za sa - per; non tro - vo pa - ce not - te nè dì, ma pur mi
 ti - re Triste et con - fus; Mon âme est plei-ne D'un doux lan-guir, Est-ce u - ne

Freuden mein Bu-sen warm; es winkt und folgt mir nun ü-ber - all, und doch be -
 sighing As fain am I; By dark or day-light, Yearn-ing I go, Yet find my

not find peace night nor day, But me

f p

pia - ce lan - guir co - sì! Voi, che sa -
 pei - ne, Est - ce un plai - sir? Mon cœur sou -

hagt mir die sü - sse Qual. Ihr, die ihr
 plea - sure Lan - guish-ing so! Tell me, fair

p pp

pe - te che co - sa è a-mor, don - ne, ve -
 pi - re La nuit, le - jour, Qui peut me

Trie - be des Her - zens kennt, sprecht, ist es
 la - dies, Vers'd in - love's art, O, is it

de - te, s'io l'ho nel cor! don - ne, ve -
 di - re, Si c'est d'a - mour? Qui - peut me

Lie - be, was hier so brennt? sprecht, ist es
 love, — then, Wakes in my heart? O, — is it

de - te, — s'io l'ho nel cor! don - ne, ve -
 di - re, — Si c'est d'a - mour? Qui - peut me

Lie - be, — was hier so brennt? sprecht, ist es
 love, — then, — Wakes in my heart? O, — is it

de - te, — s'io l'ho nel cor!
 di - re, — Si c'est d'a - mour?

Lie - be, — was hier so brennt?
 love, — then, Wakes in my heart?

ANTHOLOGY *of* MODERN FRENCH SONG

A COLLECTION OF
THIRTY-NINE SONGS
WITH PIANO ACCOMPANIMENT
By MODERN FRENCH COMPOSERS

COLLECTED AND EDITED BY
MAX SPICKER

English Translations by Henry Grafton Chapman and others
French and English Texts
PUBLISHED FOR HIGH AND LOW VOICES

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